

THE NATURE OF AETHER



Pamphlet No. 1 of The Camelopard Series
A Course of Study for Aspiring Mentalists



THE NATURE OF AETHER

Pamphlet No. 1 of The Camelopard Series

A Course of Study for Aspiring Mentalists

CONTENTS

ESSAY 1. The Basics of Meditation and Visualization / 7

ESSAY 2. A Description of the Aetheric Plane / 10

ESSAY 3. The Nature of Aether / 13

ESSAY 4. Visualizing the Aetheric Body / 18

ESSAY 5. Visualization and Memory / 20

ESSAY 6. The Mentalism Connection / 22

ESSAY 7. Mind is Matter, Matter is Mind / 25

Written by Clint Marsh, Illustrated by Jeff Hoke
“VOX CLAMANTIS IN DESERTO”

THE NATURE OF AETHER, No.1 in The Camelopard Series, A Course of Study for Aspiring Mentalists, published by Wonderella Printed with offices at 1204 Neilson Street, Berkeley, Calif. 94706, Clint Marsh, Series Editor. All contents copyright 2002 by Wonderella Printed. All rights reserved. Printed in the United States of America. For advertising rates and information, phone (510) 558-7448.

This Pamphlet: is the first in a series of instructional booklets teaching the tenets of mentalism, the practice of will over aether. **Subscriptions:** to The Camelopard Series are \$20. Thirteen pamphlets are planned for the series; subscribers will receive an entire set of pamphlets, one of each, as they become available. Make checks payable to Clint Marsh. Subscriptions may also be ordered using a credit card at our online store. Visit www.wonderella.com for details.

Correspondence: The editor welcomes reports from aspiring mentalists who have attempted the exercises outlined in The Camelopard Series, as well as general commentary and questions on the material presented. Such accounts of mentalism will be printed in future numbers of *The Camelopard*.
Other Topics: covered in the series include psychisms (the development of the mind's capacity for astonishing feats using aether), astral projection (travel in the astral, elemental, and elysian worlds), and spiritism (communication with aetheric intelligences).

*Please send all change of address notices to:
The Camelopard, 1204 Neilson Street, Berkeley, Calif. 94706*

Second Printing, January 2002

“Little brother, give me thy hand; for the first step is hard.”

— Aleister Crowley

INTRODUCTIONS

To *The Camelopard*

At the height of their glory, the ancient Romans controlled vast amounts of Europe, Asia, and Africa. Merchants brought wonders from the far reaches of the empire to Rome, to be displayed for the enjoyment of the emperor and the public alike.

One of these wonders they called the camelopard — a creature with the head of a camel and the spots of a leopard. Now known as the giraffe, this graceful, elevated animal evoked a sense of mystery and wonder in its day. It is from this fine beast that *The Camelopard* borrows its name.

By bringing far-flung knowledge before the public, the editor of this series of pamphlets hopes to inform and enlighten in the manner of the merchants of ancient Rome. *The Camelopard* endeavors to explain to the common man the nature and practice of mentalism, and of the aetheric plane which makes mentalism and other extraordinary feats possible. Exercises for aspiring mentalists adorn the pages of each and every issue of the series.

Each pamphlet in the series provides theory, history, and insight into the aetheric plane and its uses in mentalism. It is hoped that the reader will use the examples to the best of his ability, and will contact the editor of *The Camelopard* to tell of the results.

To This Pamphlet, "The Nature of Aether"

Above, below, and throughout the world you and I call home, the aetheric plane dwells also. Everything we see, hear, touch, and think has a counterpart in this place, and when you visit the aetheric plane, you will see how the material and mental qualities of these things begin to blur and intermingle. "Aether" is the word used to signify the substance that makes up the aetheric plane.

In this pamphlet, the qualities of aether and the aetheric plane are set, as to form a foundation for exploration into this vast and fascinating realm. You will learn much more than you thought you would and think more than you knew you could. Your curiosity will

be set alight, and you will dare to pierce the veil between this world and the Others.

Using the simple exercises described in this pamphlet, your faculty for mentalism will increase. Don't be discouraged if at first you are not as successful as you like with the lessons. All will be yours through practice and diligence. When you have completed the exercises to your satisfaction, please drop a line to: "The Camelopard, 1204 Neilson Street, Berkeley, Calif. 94706," telling of the results.

And now, let us proceed with our worthy goal, informing the world of the facts surrounding the nature of aether.

THE BASICS OF MEDITATION AND VISUALIZATION

Meditation and visualization are two important practices used in the exercises in the rest of this pamphlet. They are the first skills anyone aspiring to mentalism must learn. These pages will introduce you to the concepts behind meditation and visualization, and will lead you through preliminary trials of both.

The Basics of Meditation

Meditation is the root skill of the aspiring mentalist. By relaxing us and shifting our attention from the everyday, meditation is the tool that allows us to connect to the aetheric plane. In order for meditation to be effective, it must be practiced daily. These directions will help you with your first simple meditations. As your aetheric studies progress, you will learn much more about meditation.

If this pamphlet were a book for bodybuilders, it would include exercises for you to repeat to strengthen your physical muscles. We are going to strengthen our “mental muscles” the same way weightlifters build their biceps — through practice! You will find that frequent meditation on a certain thing (in this exercise we’ll focus on the breath) will help you concentrate your thoughts and relax your body. A calm mind and body are essential to mentalism.

Find a quiet space where you can go and not be disturbed by noise or others. Sit in a chair or on the floor, in a comfortable position but with your back straight. Meditation is about breathing, and with a straight back, you allow your lungs optimal expansion. If you are in a chair, you can resist the temptation to slouch by sitting on the edge, away from the back of the chair.

Relax. Concentrate on your breath. Breathe slowly and deliberately, letting yourself relax more and more. Try to think only of your breath as it enters, fills, and exits your body. It may help to close your eyes.

Although it is not necessary to time your meditation, you should concentrate on your

breathing for about five minutes. This will grant you a deeper attention to your body and the physical act of breathing.

If you find your attention wavering from your breath, gently return your thoughts to the simple rhythm of the air flowing in and out of your body. Don't be frustrated if you have to return your thoughts to your breath again and again, especially if you are new to meditation. This takes practice. With time, meditation will come more and more naturally to you. Continue to breathe slowly — with your mind focused on your breath — for another five minutes, ten if you're enjoying it.

When you are through, stand up from your sitting position and stretch, letting your attention come back to the world around you. Repeat this type of meditation for fifteen minutes at least once every day. If you do, you will develop your ability to concentrate on something very intently (in this case your breath) while entering a relaxed state of being. Just as important, you will find yourself happier and more relaxed in general. All these traits are essential to mentalism.

The Basics of Visualization

Perhaps the most versatile skill of the mentalist is visualization, the ability to "see" with the mind's eye things not readily visible to the physical eye. Visualizations are used by mentalists to help them picture the aetheric plane. This is how you will use visualization at first, seeing the aetheric plane in your imagination. Later, it will be the tool you use to see aether for what it truly is.

Taken at face value, visualization is written off by many as pure imagination. At first this is true. Visualization, for beginners, is little more than concentration on certain thoughts to the point that those thoughts are integrated into the real scene before the mentalist. In mentalism and aetheric studies in general, visualization is an important skill to practice, because it is the first step on the road to true sensing and interface with aether.

A Simple Visualization

Here is an elementary visualization that you can perform even if you are new to the discipline. This exercise works in part because of certain physical principles that govern the eye. It is based on an *optical illusion*. I'm sure you've done this sort of thing before.

Are you sitting in a room with a white or light-colored wall handy? Good. Stare at the simple geometric figure on the next page while counting slowly to 30, then quickly shift your gaze to the aforementioned wall. It may help if you blink rapidly when you do.

Do you see the afterimage of *fig. 1* upon the wall, the white parts black and the black parts white? The effect is caused by a physical afterimage left upon your eyes from staring so long at the image, and is an example of your mind interpreting the afterimage as a direct image, one that is really before your eyes. This is a shadowy start to your visualizations, but a start

nonetheless.

Do this a few more times, then take this little leap: Try to *visualize* the same image upon the wall. Can you see the same image without staring at the illustration first? Try it now. It's all right if you can't at first, but you should keep practicing this to develop your visualization abilities.

The difference between the first and second way of seeing the image is that the second time you are seeing without the aid of any physical stimulus. You are using your mind. Compare the two styles of seeing by practicing both, then see if you can play with your visualizations. Can you visualize the shape against different walls? Can you visualize it suspended out from the wall a bit? Can you add bits to the image, maybe extra fingers, for example, and then take them away? If so, good for you! You are well on your way to more complex visualizations.

The Importance of Imagination

As you practice the visualization exercises in this pamphlet, you will realize just how crucial imagination is to the work. Don't think of imagination as a crutch, something you have to get over to get to "real" visualizations. Imagination is less like a roadblock to visualization and more like a map. You've been imagining things all your life, and visualization is an ability very akin to imagination.



fig. 1

A DESCRIPTION OF THE AETHERIC PLANE

To the question I am often asked — “What is the aetheric plane like?” — I respond with a question of my own: “How can one describe such a place?” The answer to the second question is, “Not nearly enough.”

The simplest way to put it is this: There is another world beyond, yet inside, the material world you and I know and inhabit. This place is at once different from and the same as ours. Everything in this other world looks as though it is made of light. In fact, all things on the aetheric plane are made of a superfine substance known as aether.

Given the newness of your interest and studies, were you to see the aetheric plane now, put plainly, you would go mad. It is best to start with a visualization of this place. As you progress through the exercises in this and further numbers of *The Camelopard*, you will find that visualizations are second only to realizations, so heed this one carefully.

Imagining the Aetheric Plane

Here is an exercise to help you envision the aetheric plane in relation to the material world we inhabit. It involves creating an aetheric scene that corresponds with the landscape you are already in. The first few times you perform this exercise, simply use your imagination to picture the scenes. When you feel comfortable with your visualization skills, you should try this exercise again for a heightened sense of the omnipresence of the aetheric plane.

When you are an accomplished mentalist, you will be able to see and interact with aetheric landscapes. The tools you will use will be those of the mentalist — visualization, clairvoyance, and astral projection. For now, however, you will be instructed in this exercise using a tool you already possess: imagination. It might be helpful for a friend to read the text to you while you do this, as most of it is done with your eyes closed.

Take a look out your window, or if you are fortunate enough to be reading this outdoors, across the furthest landscape available to you. This place that you see before you exists in tandem on the aetheric plane. Examine it in detail. Note the dimensions of the scene before

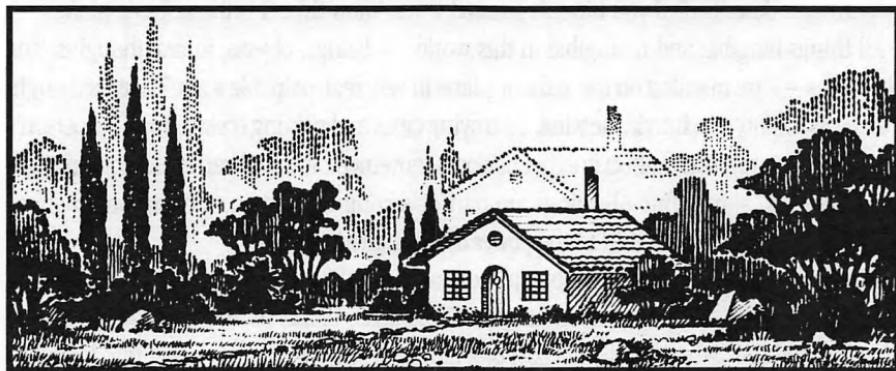
you — the height, width, and depth of the landscape. What are the main features of the landscape? What are the little details that take a while to notice?

When you are satisfied that you have a good idea of the lay of the land, take a deep breath. Let it out slowly and close your eyes. Picture the scene that you just took in through your sense of vision. Think about the dimensions of height, width, and depth. Remember the features you noted, and fit them into your mindscape.

This place in your mind is not the same as the scene before you — it is a product of your imagination. Continue to breathe deeply. Keep your eyes closed and scrutinize your mental visualization, adding as many objects as you can from the “real” landscape into your imaginary one.

When you think your mental landscape is as complete as you can make it, you will need to make one final change to it. The scene you have built in your mind is a section of the aetheric plane, a world that mirrors our own. In this place, everything seems to be made of light. Color everything in your mindscape a light blue, or a yellow, or whatever color you fancy, so that it looks as if the whole scene has a translucent glow to it.

Now, holding your glowing mental landscape at the forefront of your thoughts, open your eyes and lay this imagined realm just above what you see as “the real landscape.” Superimpose it over the actual scene, as if it were a translucent shell that floats above all you see. If you can do this you have already begun to develop your capacity for visualization.



The “double vision” you have created is imaginary, but there is more to what you are seeing than pure imagination. In reality, beyond the gross material of our world floats a place of wonder and possibility — the aetheric plane. It is a place and a feeling, a thought and an emotion, and all of these things at once. It is the sum total of reality and of life itself. It is the purest — and at the same time the most practical and real — incarnation of the stuff we call imagination.

The Location of this Place

Another question I often field in regards to the aetheric plane concerns its precise location.

"Where could this fantastic realm be?" aspirants wonder aloud. The answer at first seems overly enigmatic: "The aetheric plane is many places at once."

It is important to realize that the "floating" location where we placed the aetheric plane in our visualization is just one of an infinite number of places to visualize the plane. As you learn more about the aetheric plane, you will more easily understand the omnipresence of this place.

Technically speaking, the aetheric plane is above, below, beside, and beyond our world, existing in all places at once, boundless and invisible, or at least invisible to you for now. The aetheric plane is experienced through a shift in consciousness brought on by meditation and visualization, and is right here, within us, now. With practice, you will catch a glimpse of the aetheric plane, and before you know it you will see it clearly.

"What Good is the Aetheric Plane?"

This is a valid question, especially today, when time is a valuable commodity and so much of it is required for the study of aether and mentalism.

Here is your answer. Think back to every extraordinary story you have ever heard, every anecdote or legend that involved supernatural beings or abilities. Recall every example of haunting, supernatural strength, *déjà vu*, or extrasensory perception. Do you know what common element is shared by all those stories, what factor lies behind the fantastic feats or occurrences described? If you haven't guessed it yet, know this: It is the aetheric plane.

All things tangible and intangible in this world — beings, objects, forces, thoughts, and emotions — are manifest on the aetheric plane in very real, palpable ways. There, a thought can be as mighty as a hurricane wind, destroying cities and ruining ecosystems. One person's emotion can profoundly affect another person's movement. A sound can build a civilization. An image can start a fire. All things are part of a common system, a common language understood by those tapped in to the power of the aetheric plane.

That said, the aetheric plane is not a place that can be known easily. Years of practice and study are required of aspirants to mentalism. The payoffs of this study are extraordinary. For if aether and the aetheric plane are part of a language, then those who speak that language fluently are no less than masters of reality.

Now can you see the good in learning of such a place?

THE NATURE OF AETHER

Some well-meaning aspirants to mentalism ask me, "What is aether made of?" Better for them to ask, "What isn't made of aether?" Answering the second question is much easier than answering the first.

Aether is all around us, and within us as well. It surrounds and imbues our bodies, our atmospheres, and everything in between. Beneath the surface of our thoughts, our feelings, and our movements, aether lies. It is as alive as anything in the world, for in fact it constitutes everything in this world and beyond.

To explain something to a material man, one must use material terms. With this in mind, it is best to think of aether as a fluid, one that inhabits all space. This fluid is infinitely malleable, and can change its color and density, so that it may look and feel like anything imaginable. Furthermore, the way one person perceives aether is quite often very different from the way another person does. A slippery substance indeed.

But aether is more than just a substance. It is also a force, like wind or ocean currents, like magnetism or infatuation. It is force that can be gentler than a loving thought or more powerful than an apocalyptic storm, depending on how it is used.

In its natural state — or perhaps I should say in *our* natural state — aether is invisible and intangible. I stress that it is *our* natural state, the state of body and mind most people are in every day of their lives, that prevents us from seeing, touching, and otherwise actively experiencing aether.

The *natural* state of mankind is so called because of its connection to the "natural" material world and material awareness. The practice of mentalism elevates the physical and mental states of man to a higher level, from a *natural* state to a *supernatural* state, as it were, of aetheric awareness. Mentalism creates a shift in consciousness that opens our mind to the aetheric plane.

If you are at all familiar with the tenets of science, I am sure several alarms are now ringing in your mind. This talk of aether surely sounds too fantastic and unbelievable to be real.

Everything we are taught about science refutes the theory of the aetheric plane, yet it is not scientists who bring us knowledge of aether — but mentalists. These men and women are pioneers in the newest and yet most ancient science: mentalism.

Whereas scientists and their hangers-on cannot see aether, trained mentalists see the stuff easily. To the mentalist, the world is his workshop as well as his playground. As a trained manipulator of aether — and hence of reality itself — the mentalist is one of the custodians of our world. To the mentalist, aether is the only thing of importance, because it is the basic substance of all substances.

Through strict practice of meditation and visualization, mentalists are able to manipulate aether to their will, each according to his level of expertise. Beginning mentalists are capable only of small feats of aether manipulation; those that continue their training eventually master marvels undreamed of by modern man. As you advance in your studies of aether and mentalism, your expertise will grow as well.

Everyone on earth has the potential to become a mentalist, but few follow the path. In matters of the consciousness, mankind is a sleeping, dreaming bunch. Mentalism offers an awakening, an opening of eyes. Unfortunately, this awakening is a process that takes time, given the physical world-view we are born into.

When finally you see aether clearly and accept its place in your view of the cosmos, you will see the interconnectedness of all things. This is the goal of mentalism.

Aether as a Substance

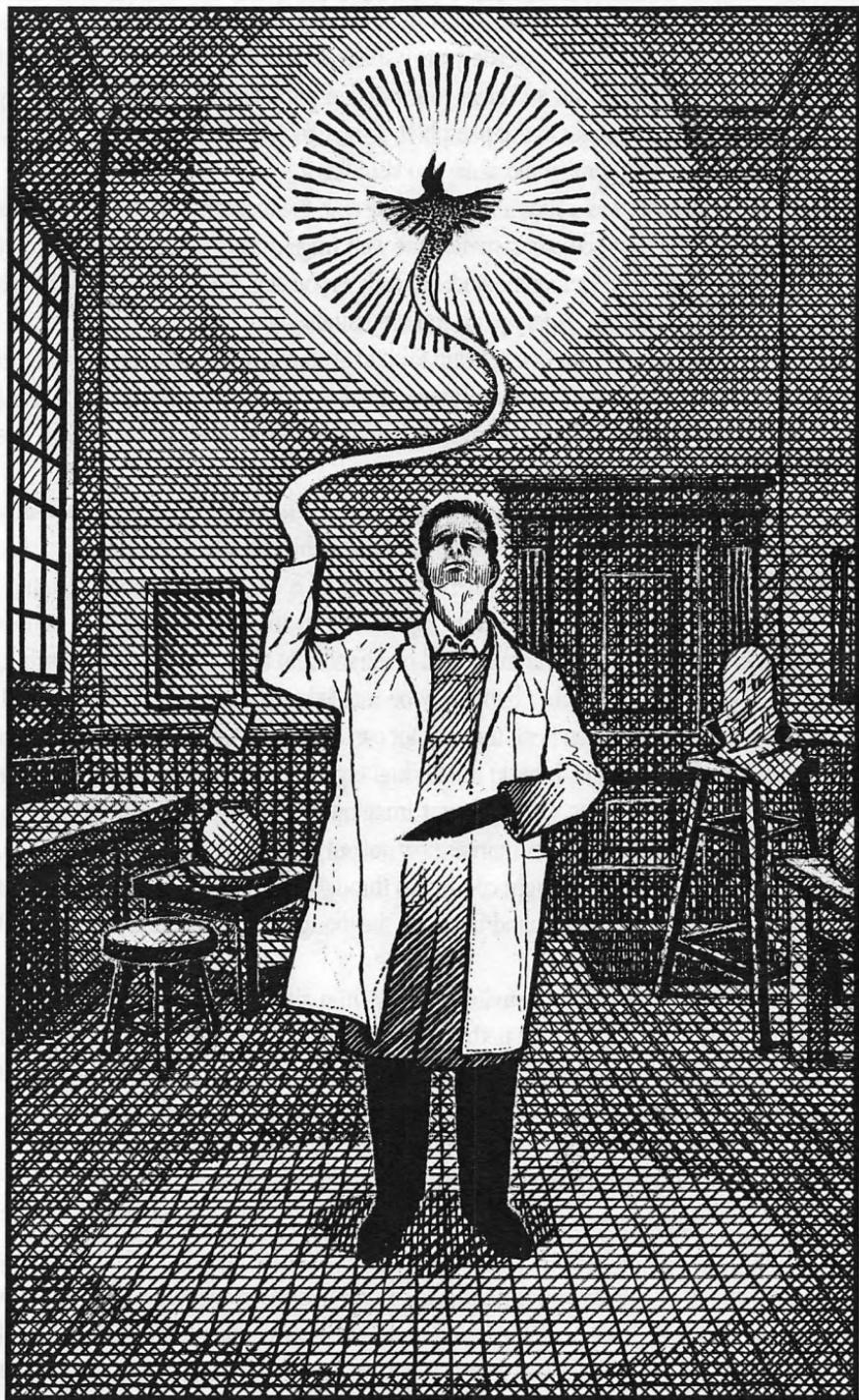
Aether is a material that can assume any shape, texture, color, or density. As a substance, it is much finer than the air we breathe, finer than any element on the periodic table, finer even than any thought ever to pass through our minds.

Travelers to the aetheric plane find that this other world is composed of “doubles” of the places and beings found in our world. The things on the aetheric plane are ghostly in nature. It is as if the finest sheet of spider silk settled on all things on this earth, took the shape of the things it touched, and floated away, all forms intact.

This is not to say that aether is a static material. No, it is constantly changing according to the will of mentalists practicing their skills. To the mentalist, aether is like a clay that can be sculpted by sheer willpower. Through intense concentration on a segment of the aetheric plane, a mentalist controls the form and feeling of the aether. And because aether embodies all things — objects, feelings, thoughts, actions — the mentalist that can manipulate aether thus controls these things as well.

Visualizing Aether — The Sculptor's Studio

This exercise illustrates the richness and depth of the aetheric plane. For now, just read the following description so you can understand the potential of aether. Later, you may want to



visualize the scene and manipulate the aether in other ways. When you are ready to try this exercise as a true visualization, precede your visualization with at least ten minutes of meditation, which will relax you and clear your mind of jumbled thoughts of the everyday world. As with the other exercises in this pamphlet, if you like, you can have a friend read you the description of the sculptor's studio while you visualize it.

If aether can be described as a substance much like clay, the mentalist can be described as a sculptor. Think of a busy sculptor's studio, one with huge masses of wet, malleable clay scattered throughout. Try to picture the studio as fully as you can, with many details. Take a while to connect with this imaginary place you are visualizing.

With this image set in your mind's eye, begin to change objects in the studio, one by one, to clay. The table the sculptor works at, for instance, changes, in your visualization, from wood and metal to clay. The studio floor becomes slick and permeable, ready to be molded. The walls, the windows, and the ceiling, all clay.

Now imagine the clothes of the sculptor changing to clay. The sculptor can form them into whatever costume he desires. His flesh and bones and skin, his entire body, also shifts, to clay. Just as aether makes the whole of the aetheric plane, so all is clay in this sculptor's studio.

All these things that are now clay can be approached by the sculptor, and each can be molded according to his desires. He may mold one hand into the form of a bird, detach it, and cause it to fly away. His other hand may be molded into the shape of a knife, and, without kiln or sunlight or even heat, the sculptor can harden this shape to the density of a knife much like the one you or I would use to chop vegetables. With this knife he can slice through other pieces of aether, which, if your imagination has continued in the vein we began at the onset of this exercise, comprises now not only the physical objects in the studio, but also the air, the shafts of sunlight coming in through the windows and all the dust in those shafts, the flight path of the hand/bird, and the thoughts and emotions of all sentient beings within the studio.

Spend some time in the sculptor's studio, and have him alter the clay around himself. He can change it with ease, as if it were nothing. Anything can happen in his studio. Let your imagination run wild with the possibilities. When you're ready to leave the studio, bring your thoughts back to your breath and meditate for at least five minutes before opening your eyes.

Some Questions About the Sculptor's Studio

"How could the sculptor mold his second hand, when his first has already flown away?"

The answer to that question gets at the crux of the idea of aether. The man in this visualization is not actually a sculptor working with clay, *but a mentalist exercising his will over aether*. Material things, like hands and knives and birds, are manipulated by other material things. But because the sculptor was working with aether, not clay, he is able to shape his second hand using mentalism, which by definition is "will over aether."

"Let me clarify the question: If material objects need material manipulation, and aetheric objects need aetheric manipulation, how could the sculptor mold his second (aetheric) hand if his first (aetheric) hand is missing? Surely he needs aetheric tools to shape aether with."

The only "aetheric tool" the sculptor (mentalist) requires is the power of his own mind, which he has developed through the practice of visualization. Remember that in addition to all visible things in the studio turning to clay (aether), all invisible things were turned to clay. This includes the air, the thoughts of the sculptor, his emotions, etc. Any of these "intangible" things could be manipulated just as easily as the "physical" objects in the room. To a mentalist, it makes no difference.

"So did the sculptor need to change his second hand to a knife, or could he have used his mental ability to chop up aether instead?"

This is a good point. It wasn't necessary for the sculptor to actually have an aetheric knife to use for aetheric manipulation. Sometimes, however, mentalists find it easier to visualize tools which they can use. This is a throwback to everyday perception of reality, but as we all must live in the everyday world, so do our visualizations carry over to the aetheric world. The visualization of aetheric tools is a subject that will be discussed in future issues of *The Camelopard*.

Aether and the Supernatural World

Aether (and its malleability) is at the root of every so-called supernatural phenomenon. Think about it. With your new understanding of aether, it is easy to explain the existence of shapeshifters such as vampires and werewolves. These creatures are merely mentalists, ones that have specialized their ability to allow them to change their shape as well as their persona. This phenomena will be explored in further issues of *The Camelopard*.

Does this make you more curious yet? All will come to be known in time. For now, know this about aether:

1. To the vast majority of people, aether is invisible, intangible, and imaginary. To mentalists, it is the only real thing in existence.
2. It is the whole of the aetheric plane. On the aetheric plane, all things are made of essentially the same stuff, be they thoughts, things, energy, people, etc.
3. It is a substance which can be manipulated mentally.
4. The stronger the mental abilities of the mentalist, the stronger that mentalist's influence on the aetheric plane.

There will be more on mentalism in the essay beginning on page 22, "The Mentalism Connection." It is paramount now, however, that you realize the malleable nature of aether, *for those trained in mentalism*. You too will be able to manipulate this substance, this life force, as you learn the power of mentalism.

VISUALIZING THE AETHERIC BODY

When you visit the aetheric plane, you will be in a different place, and yet you will remain in this world. The dual nature of each individual is that he possesses a material body (the flesh and blood) and an aetheric body (the mind). Each of these bodies is capable of easy movement in its own world (the material and the aetheric, respectively), and can move in other worlds as well.

What follows is an exercise that helps you imagine your aetheric body. You will use this body to travel to some of your favorite places in the world, without your physical body leaving the place you are right now. Don't discount this exercise as "just imagination," for it is imagination that fuels mentalism.

If you find yourself getting overwhelmed, go back to the cursory practices in the essay "The Basics of Meditation and Visualization." As with the exercise on page 10, you may want to ask a friend to guide you through, with them reading the text aloud slowly while you close your eyes and try it.

Go to a quiet place where you can meditate. Close your eyes, relax, and breathe, focusing on your breath. Do this for ten minutes, or until you are completely relaxed. Breathing and relaxing.

When you are completely relaxed, begin this exercise for your imagination. Picture a person standing in a big, open field. That person is your mind. That person is your aetheric body. That person is you.

You find that you can move your aetheric body around quite easily. It's as easy as imagining you are somewhere else, and there you are.

Let the field around you fade away, and think of one of your favorite places to be. Maybe it is a vacation spot. Maybe it is your home, or a friend's home. Picture yourself there, in a specific room or secluded spot. How clearly can you see everything? Can you recall what you remember of this place easily, or is it hazy? Look around, checking things out a bit.

(Note: If you are reading this to your friend, pause here for a minute or so and let them

wander around in their visualization, then resume with the next paragraph.)

After you've spent some time here looking around, think of another favorite place of yours. This time choose a public place, a special shop or restaurant you like to visit. Take a little while to let the vision of your first place fade, while the new vision comes to the forefront of your thoughts. Picture yourself in this new place — construct it using your imagination — and take a look around.

Spend some time here, in this second place. If you are in a shop, look at all the displays, all those objects. If you are in a restaurant, look at the table settings, the food on the tables. Even though you are visiting this place in your mind, the things around you seem very real.

Stay here as long as you like. When you are ready to leave, let the scenery around you fade, and return to the big field you began in. Imagine the grass and trees around you. Feel the sun on your skin. Relax here. Relax.



When you are totally relaxed, turn your attention to your breathing. Slowly, bring yourself back into your physical body. It is sitting here, breathing. Think of the place where you are sitting, and carefully bring your conscious thoughts to this place, remembering what it is like to see it. Continue to breathe slowly, and when you are ready, open your eyes and return your consciousness to the material world.

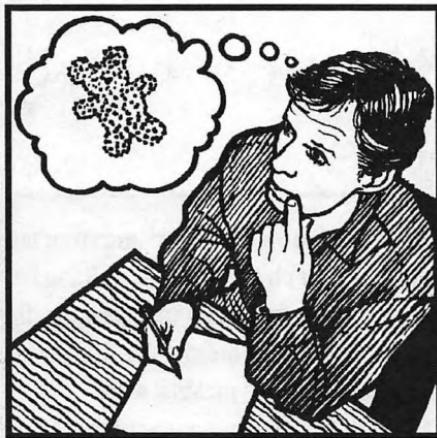
Congratulations, you have just taken your first trip using your aetheric body!

VISUALIZATION AND MEMORY

A good memory is essential to mentalism. The more you can remember about places and things, the better your visualizations will be. Here are some exercises to help you develop your memory and visualization skills.

Observation and Memory

Try this experiment to test your powers of observation. Sit at a table that is clear but for one object. The object you choose should be simple, without moving parts if possible, such as a ball, a knife, or a dish. See how long you can examine the object before your mind begins to wander. Not long? Take a breather, a few minutes, and try again. Do this until you can examine the object for at least three minutes. Use a timer to keep time.



After you have examined the object for this long, put it out of your sight but keep it in your mind. Write as many notes as you can about the object, observations that point out the physical characteristics of it. You have observed this object, examined it for three minutes. How many observations can you make? Can you fill a page with observations?

When you are satisfied with your observations — that is, when you have exhausted your knowledge about the object — bring it back onto the table and examine it some more. Examine it for three more minutes, then return to your page, turn it over, and fill the back of the page with more observations.

Memory of the Commonplace

In mentalism, it is often necessary to visualize commonplace items, things we see every day but often take for granted. Test your ability by conducting this simple experiment. Take a pencil and a piece of paper, and, sitting *inside* your house, draw a picture of your front door as viewed from the outside. (Draw your back door if it is the one you use most often.) Don't sit in view of the door or go outside to have a look or even peek out the window. Just sit and draw the door as best you can, including every detail, from memory.

It should be easy, right? After all, you use this door every day when you leave and when you return. You probably take at least a quick glance at it on your way into your house. But what a mindless lot is mankind! For chances are very likely that when you have finished the drawing and go outside to compare it against the real thing, there will be many errors in your drawing — some more grave than others — that you cannot believe found their way in.

Now make a second drawing of the door, this time sitting in front of the door and looking at it for reference. Make the drawing as detailed as you can, and pay close attention to the things you left out or bungled in the first drawing. Fix them in this drawing.

The next day, sit inside again and draw your door without looking at the door or your previous drawings. Stop frequently as you draw, closing your eyes and picturing the door in your mind. Try to picture the door itself, not the technical lines of your previous drawings. Now compare your drawing to the first one you made yesterday. Did you make any of the same mistakes? Were there new mistakes? Then compare the drawing with the door. Then draw the door while sitting before it, like you did yesterday.

If you continue making these three drawings each day for two weeks, your power of visualization will already be well developed and on its way to helping you achieve flight to the aetheric plane.

THE MENTALISM CONNECTION

If you have read this far, you know that aether is a substance that permeates all things in reality, a material that can be manipulated mentally, by force of will, to various ends, the practice of which is called mentalism. The types of feats described in the "Sculptor's Studio" visualization could be defined as telekinetic in nature (as in *telekinesis*, the ability to move material objects using thought). But telekinesis is only one of the many abilities at the mentalist's disposal.

The Camelopard will instruct aspirants in three of the mentalist's most common uses of aether, namely psychisms, astral projection, and spiritism. Introductions to each of these disciplines are offered here, and future numbers of *The Camelopard* will dissect each in detail.

Psychisms



Humans perceive the world around them with five senses: sight, hearing, touch, smell, and taste. Mentalists share these senses with untrained (also called "mundane") humans, but whereas mundanes are limited to their human range of sense — seeing only the things in front of them, hearing only the sounds within earshot — mentalists can perceive at a much greater distance, depending upon their level of mastery. Clairvoyance (remote viewing) and clairaudience (remote hearing) are the most common types of remote sensing, but many mentalists develop remote senses of taste, touch, and smell.

Conduct this simple experiment. Sit facing across the table from a friend. Close your eyes while your friend holds his hand before you with any number of fingers extended. Guess how many fingers your friend is holding up. Chances are that you cannot correctly guess the number, because you cannot see your friend's hand. Try again. Still no luck? Wouldn't it amaze both you and your friend if you could guess the number not once, but *ten consecutive* times?

tive times? A well-developed sense of clairvoyance makes this feat not only possible, *but likely.*

By using aether in various ways, mentalists can perform astonishing psychic feats. Mentalists develop their psychisms through practice with cards and daily work with meditation and visualization. Mental powers like extrasensory perception (ESP), telekinesis, and mind reading all come from the aetheric plane. All the known psychisms will be explored in detail later.

Astral Projection



The aetheric plane is not a mere static, duplicate universe of our own. It is an active, changing place of great possibility. Things impossible in the material world are commonplace on the aetheric plane.

By expelling and solidifying a portion of his own aether, a mentalist creates an aetheric or "astral" body that can move freely in this world and the Others. This body is much like the "aetheric body" you used in the exercise on page 18. Using an astral body, the mentalist can travel to places that are inaccessible or dangerous to the physical body. Who needs a spaceship when you can travel to the moon without help from anything but your own mind?

Astral projection is perhaps the most dynamic use of aether. Mentalists can use astral projection to dive to the bottom of the ocean or to fly to the next star. Practicing astral projection takes much work, and involves complex visualization and yogic study, but the freedom that comes with mastery of this study is without equal.

Other uses of astral projection combine with psychisms, enabling clairvoyance, telekinesis, teleportation, and other stupendous feats. *The Camelopard* will guide you through each of these practices step by step, and the editor looks forward to printing results of any remarkable experiences you may have with them.

Spiritism



Have you ever wondered what it would be like to talk to the spirits of those who have died? Perhaps you have attended a séance or used a ouija board to attempt such a communication. What happened when you did?

Did you know that it is possible to contact the spirits of the dead via the aetheric plane? Mentalists tap into the realm of the dead during individual and group séances. This study is called spiritism, and is a highly controversial topic among mentalists and mundanes alike.

The beings you contact in the spirit world are made of the same material that moves the planchette across your ouija board or that settles your tea leaves at the bottom of your cup. That material is aether. The belief held by many mentalists — that as our souls, when

disembodied, subsequently inhabit the spirit world (and as these spirits may be contacted by means of mentalism), so then our souls themselves are constructed of aether — has caused no end of debate.

But the disembodied spirits of the dead are not the only aetheric beings available for conversation by means of spiritism. Other aetherics dwell or travel on the aetheric plane as well, be they the aetheric aspects of mentalists practicing astral projection, or manifestations of powerful thought and emotion that have taken on an independent, rudimentary existence (poltergeists), or even the secret, invisible masters that have dwelt exclusively on the aetheric plane for all eternity, guiding and mentoring aspirants and accomplished mentalists alike. You will learn to talk to them all.

Each of these disciplines has a distinct set of regimens to be followed for best results. In the future, *The Camelopard* will devote individual pamphlets to psychisms, astral projection, and spiritism.

MIND IS MATTER, MATTER IS MIND

If the essays in this pamphlet have planted but two thoughts in your head, the editor hopes they are that all of creation is made of a material called aether, and that practitioners of mentalism may hope to manipulate aether at will. These concepts are the foundation of mentalism.

Meditate frequently, remembering to focus on your breath. This practice will help you relax and think more deeply about the nature of aether and the aetheric plane. If you spend a small amount of time each day — as little as half an hour — pondering the ramifications of your knowledge of aether, you will be prepared for initiatory-level mentalism in what seems like no time at all.

If you find that after reading this pamphlet you seek more information about aether and mentalism, do not hesitate to contact the editor. Questions from readers will be answered in upcoming pamphlets.

“Aetheric Beings,” the second number of *The Camelopard*, will be available shortly. Copies can be ordered at the cost of \$3.00 per, post paid. Send all orders and correspondence to:

THE CAMELOPARD
Clint Marsh, Editor
1204 Neilson Street
Berkeley, Calif. 94706

New and Past Issues of the
GUIDE TO LOST WONDER
~An Emanation of the Museum of Lost Wonder~

AVAILABLE NOW! NO. 6: "EXPLORING THE MUSEUM." (PART 1 OF 3)

12 PAGES 101 ILLUSTRATIONS

The Museum of Lost Wonder was conceived in a time "when the world was fraught with wonder and nothing seemed impossible." When art was a science and science was fun. This was a time when there was no separation between science and art, humor and philosophy, and when one's thoughts and feelings were explained in terms of their "humor."

The Museum of Lost Wonder publishes the Guide to Lost Wonder for those who cannot visit the museum and as an extension of its exhibits and programming. In our never-ending search to find ways to alleviate boredom, provide temporary relief from dread, and circumnavigate the constant possibility of ennui, the Guide to Lost Wonder offers light momentary diversions to those girls and boys who find no solace in

sports, school, or other social activities and would rather spend sunny days wandering in the dark forgotten corners of museums.

The Guide to Lost Wonder is a friend to those that have nothing better to do than wonder about useless questions and spend time doing pointless activities while waiting for the next thing to happen.

In a familiar and friendly format the Guide to Lost Wonder will attempt to address those concerns that are of importance to youths of all ages. Through enlightened discussion, instructive illustration, and captivating activities we will uncover a forgotten way of looking at the world that once induced wonder to many, and now only produces confusion for the few.

JOIN US IN OUR SEARCH FOR ALL THINGS LOST.

DISCOVER forgotten things in the world around us.

RECOVER forgotten things in the world within you.

UNCOVER forgotten things not in this world at all.

- No. 1: "The Beginning of Everything." 12 pp., 49 illos., incl. model universe.
- No. 2: "What is Reality?" 12 pp., 43 illos., incl. model theatre of the mind.
- No. 3: "The Darker Side of Museums." 12 pp., 34 illos., incl. model muse-e-um.
- No. 4: "Who Are You?" 12 pp., 108 illos., incl. scrying mandala, based on Tibetan Wheel of Life.
- No. 5: "How to Have Visions." 12 pp., 48 illos., incl. air-powered hypnotrope.
- No. 6: "Exploring the Museum." 12 pp., 101 illos., Museum Tour Part I.
- No. 7: "Lost in the Museum." 12 pp., 130 illos., Museum Tour Part II.
- No. 8: "Escape from the Museum." 12 pp., 121 illos., Museum Tour Part III.

Specify issue numbers and amounts and send \$2.00 per copy to Jeff Hoke c/o:

**GUIDE TO LOST WONDER
570 FOAM ST., MONTEREY, CALIF. 93940-1412.**

"Imagination is more important than reason." —Albert Einstein

SHENQI (“MIRACLE”) BRAND

ACTUAL VITALITY RE-CREATING WAIST BAND

This SHENQI (“MIRACLE”) Brand Actual Vitality Re-Creating Waist Band was made according to a new recipe developed by Mr. Wei Pengkai for preventing and curing various cancers, based on the theory “internal troubles maybe treated by external means.” This waist band contains 40-odd traditional Chinese medicinal herbs. It has won three medals at the Fair of International Science and Peace Week, Bei-jing, China, in November 1992, among which one was a silver cup.

Functions of the product: To increase the number of white blood cells and lymphocytes, improving the status of blood and giving higher immunity. To play a supporting role in chemical and radiation treatment, enhancing the curative effect, alleviating the emerging side effects such as nausea, vomiting and diarrheas, etc. To prevent the combination of external carcinogenic substances with carcinogenic genes in the body, providing prevention against various cancers. To generate wonderful heat, warming enough but scalding not

the skin, being good for the curing of cancers. To relieve pain, cough, and spitting blood, elimination of hydrothorax, acids, abdominal distension, stomach distension, and hard breathing, promoting appetite and digestion.

Indications: Leukemia, pernicious lymphatic tumor, breast cancer of the liver, cancer of the stomach, cancer of the kidney, cancer of the esophagus, cancer of the pancreas, cancer of the colon, cancer of the bladder, cancer of the uterus, etc.

Method of usage: To be wrapped around the waist with the center of the innerside facing the navel. Two bands are preferably used alternately.

The above-mentioned waist band hasn't any harm or suffering to the patients in the course of wear, and has outstanding advantages particularly in respect of preventing cancers. To persons keeping still in good health, the waist band can be used for preventive purpose in a long period neither hindering them in their work nor having harmful side effects; the period of validity of the band is three months opening its package.

\$78 FOR EACH PAIR OF BANDS

LANTIAN HEALTH-RECOVERING PRODUCTS FACTORY

Wei Pengkai (herbalist), Director
Xiabai Village, Lantian Country, Xi'an, P.R. China
710517

Welcome to Visit our Website
[HTTP://www.guibendai.com](http://www.guibendai.com)

E-mail: weipengkai@263.net
Telephone: (029)5249281

DANGER!

Unchecked stacks of the magazines listed here are causing a fire hazard at the home of your editor, bundled up as they are behind the sofa, under the table, and in the kitchen cabinet. Please, find it in your heart to purchase one or more copies of these good, good magazines — magazines that lighten the heart and sweeten the spirit — and thus lift the threat of death in a fiery hellcloud from the troubled minds of your friends at Wonderella Printed.

Jacaré. (Say "zhah-kah-RAY.") This smallish thing was published when the world spun not so much around its own axis but rather the editorial staff. The content is inconsequential to most people outside the little group that tried so hard to be witty and wise beyond its years. Reading it is like wandering into a party four drinks behind. All the same: \$1.00 each, ppd. No. 1: Concerning the Disappearance of Lewis Gamine; Turk's Day at the Circus; A Tinker's Tincture; Berkeley, Not Constantinople; Cartoscope for Aries; A Curious Lozenge; How to Write a Book Review; Recipe for Chili con Garlic; House and Garden Companion; and Guestbook. No. 2: On Groming; An Evening at Spat's; How to Be a Public Transportation Agent; Campari is King; A Fool's Parade; Fritz Faerber Forages Fancy Fungi; A Favorite Croquet Drink; The Good Fear of Flying, Part One; Cartoscope for Taurus; and Guestbook. No. 3: Eight or Nine Wise Words about Letter Writing; Brigand's Broiled Rabbit; Interviewae Insectae; The Curse of the Tiki Gods; A Clean Correspondence Turns Dirty; On Tilden Park; To the Old Bicyclists on Campus; The Good Fear of Flying, Part Two; Cartoscope for Gemini; and Guestbook. No. 4: A Very Important Announcement; The Crop Formation Enigma of So. England; The Tinker Drinkers Go for a Dip; Facials and Beauty's Other Helping Hands; A Letter from a Concerned Friend; The Good Fear of Flying, Part Three; Cartoscope for Cancer; and Guestbook. No. 5: Excerpt from the Infamous Brasil Journal; Have your Cake and Be It, Too; A Plea for Coördinates; We Discover a Fare Deal; On Getting Up Early/On Sleeping In Late; A Mid-Summer Night's Love Story, à la Café avec *Jacaré*; The Good Fear of Flying, Part Four; Cartoscope for Leo; and Guestbook. No. 6: On Getting High; Stupor Overseas: Portugal; The Further Adventures of Merritt Stembler; Particles; Curry Chicken, a Game for the Kitchen; Breakfast, Lunch, and Dinner with *Jacaré*, A Heavenly Time; The Good Fear of Flying, Part Five; Cartoscope for Virgo; and Guestbook. No. 7: Not available. Compare to the thirteenth floor of an nineteenth century office building. No. 8: Rock Climbing; A Walk Home; Breakfast Treasures; Aikido; Museli for your Mouth; Cartoscope for Scorpio; and Guestbook. No. 9: Cafés; Holiday Chocolate; Learning to Ski; Rules for Drinking Guinness Stout; Cartoscope for Sagittarius; and Guestbook.

Phooka, the Journal of the Overland Mallet Club. Late of Watermark Press in Wales, this magazine documented the 1998 seasons of Overland Mallet Club chapters in Britain and the United States. The editorial material concerns itself with croquet, hard liquor, and the fairy kingdom. Mostly funny, sometimes not so funny. \$2.00 each, ppd. No. 425: Introduction; A Word or Two from Reginald Bakeley; Goblinproofing One's Chicken Coop; Croquet Castles for Five Players; Croquet Dress; A Counter-Viewpoint; May Day Combat; Weather or Not; and Overland Mallet Club Rankings as of 23 March, 1998. No. 426: The Shortest Night; Uphill Battle; An Iron Nail in your Pocket; A Groundskeeper's Guide to Dwarfs; Excerpt from Stephen Potter's "Gamesmanship," and Overland Mallet Club Rankings as of 23 June, 1998. No. 427: An Invitation to the Pan Games; Unraveling the 13-Wicket Tangle; Dead or Alive?; Autumn's Tarot Reading for the Oxford Club; and Overland Mallet Club Rankings as of 23 September, 1998. Includes illustrations "Course Arrangement for the Tangle" and "Team Oxford's Tarot Reading." No. 428: A Word or Two from Reginald Bakeley; Winter Wickets; Murphy's Smear; Drinks at the Fomorian; and Overland Mallet Club Rankings as of 23 December, 1998.

To order, send a letter explaining which issues you would like to: Wonderella Printed, 1204 Neilson Street, Berkeley, Calif. 94706. Enclose payment with order. All orders must be prepaid in cash (US dollars or foreign equivalent) or via check (made out to Clint Marsh and drawn on a US bank). **New York and California Residents:** Add half an ounce of incredulity. **Iowa Residents:** Divide order total in half and pay that much. **A Special Offer:** Has anyone heard of a book called "The Ascent of Rum Doodle?" We're looking for a copy and will give a full set of *Jacaré* or *Phooka* to the first person who can put us in touch with someone willing to sell us a copy of the book. Do let us know.

Wonderella Printed